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architecture, sculpture, and painting, of all countries from Egypt to modern times. The sketch is tolerably accurate and well suited to students in schools, academies, and perhaps colleges. The division of the text into numerous sections with headings makes it easy of consultation. Many of the illustrations are fairly good, although the brilliant red and brown tints in which they are often printed are repulsive. Where so little space was at his disposal, the writer should have confined himself to a clear and systematic exposition of his subject. He seems to fail in ability to analyze styles and state condensely, to cast away the superfluous and hold on to the essential. We have historical and social *excursus* and disquisitions on side issues. There is not a sufficient enumeration of special works to illustrate general remarks, or specification of differences of styles, or explanation of historic development. The use of the word "Byzantine" to include all Early-Christian art is an inaccurate and misleading innovation, made all the more confusing, because, forgetful of his innovation, he uses the term at times, in the usual acceptance, to designate the art of the Byzantine Empire.—A. L. F., JR.

LECOY DE LA MARCHE. *Les Sceaux*. 8vo, pp. 320. Paris, 1889; Quantin.

This volume is a very creditable addition to the *Bibliothèque de l'enseignement des Beaux-Arts*. From his connection with the historical section of the *Archives nationales de France*, M. de la Marche has had abundant opportunity to acquaint himself with the richest collection of historical seals, and he has improved his opportunity so as to present to us in this little volume a thoroughly comprehensive and interesting account of the history of seals from the earliest Egyptian and Babylonian engraved stones to the decadence of the art in modern times. Several of the chapters of the volume are descriptive and historical in character, and, with the aid of process reproductions, bring to our notice a series of seals of sovereigns, then of knights, then of civil officials, and finally of ecclesiastics. Other chapters are designed to inform us in regard to the character of the art and treat of the various kinds of matrices and impressions, of the inscriptions on seals, and of the laws which have regulated their use. By no means the least valuable is the chapter on collections of seals, which indicates the ease with which collections may be formed of fac-similes and photographic reproductions. By this means sigillography ceases to be of interest merely to the antiquarian and amateur, and becomes an important and fruitful branch of archæology.—A. M.